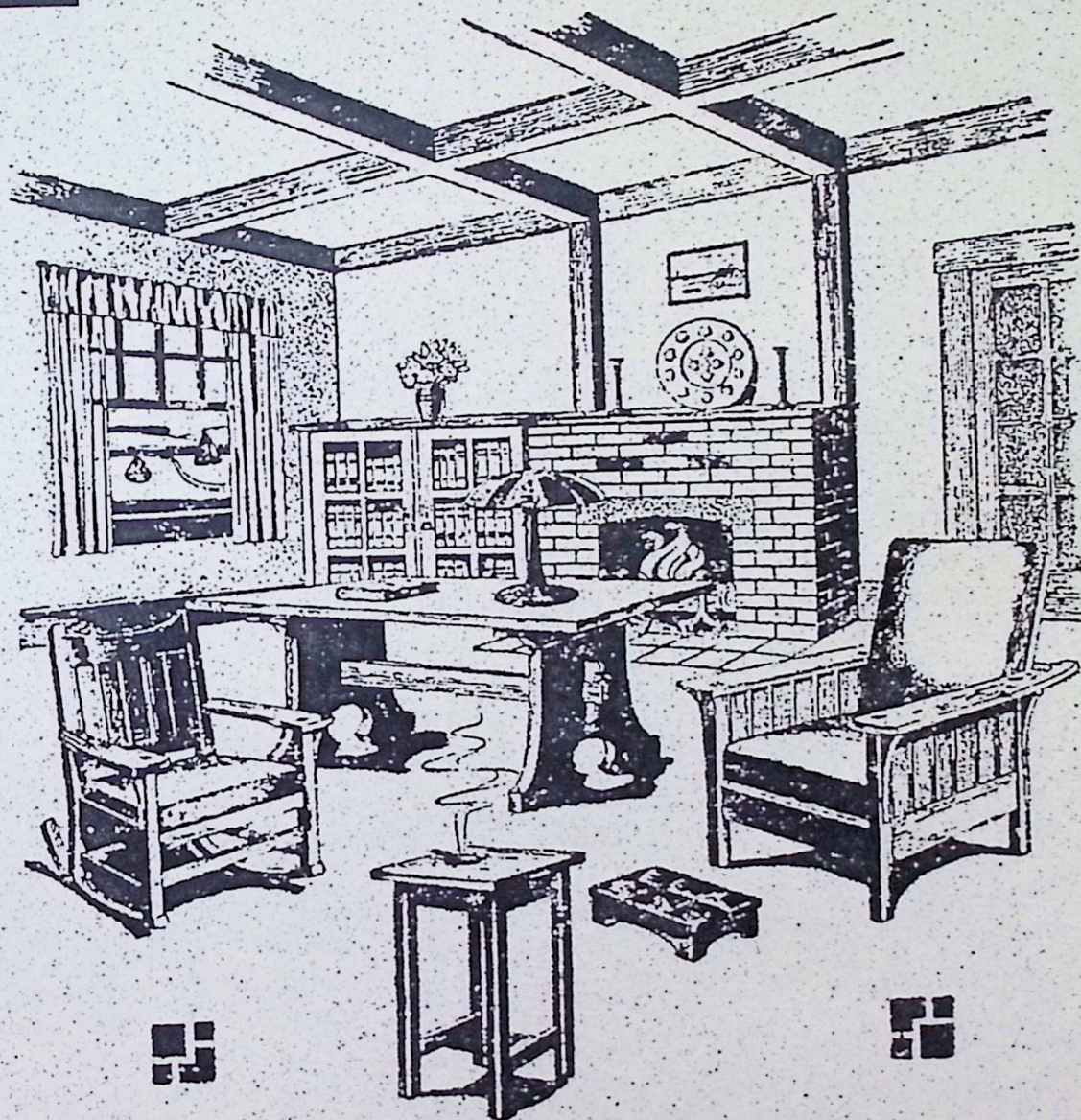
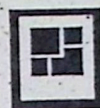


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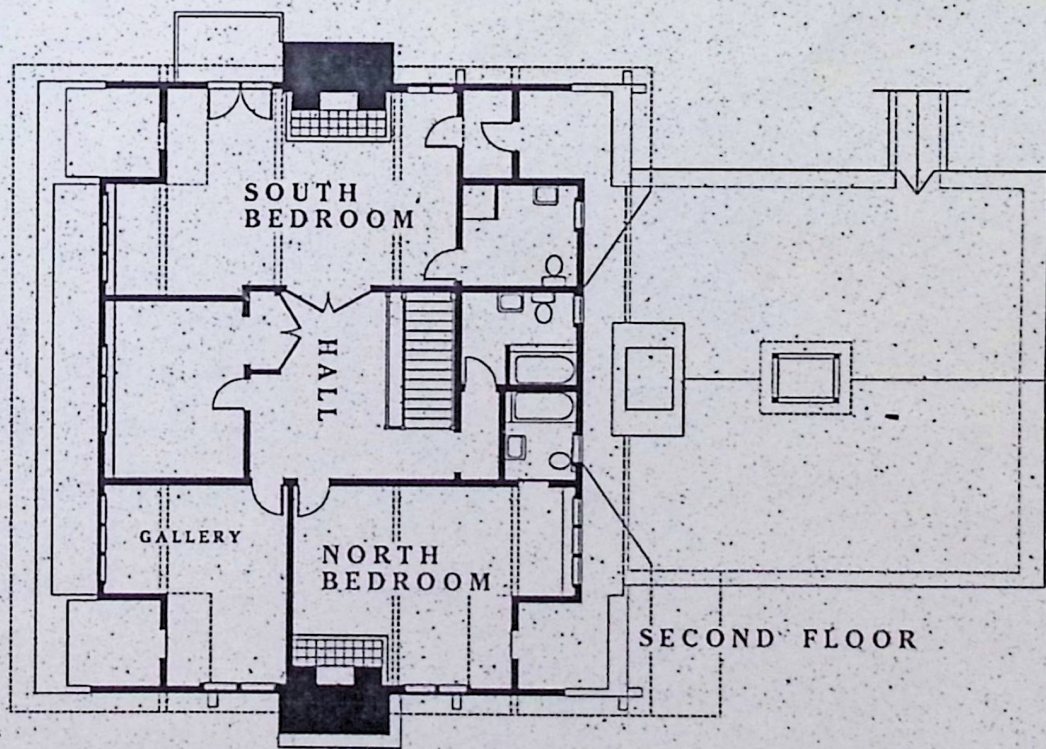
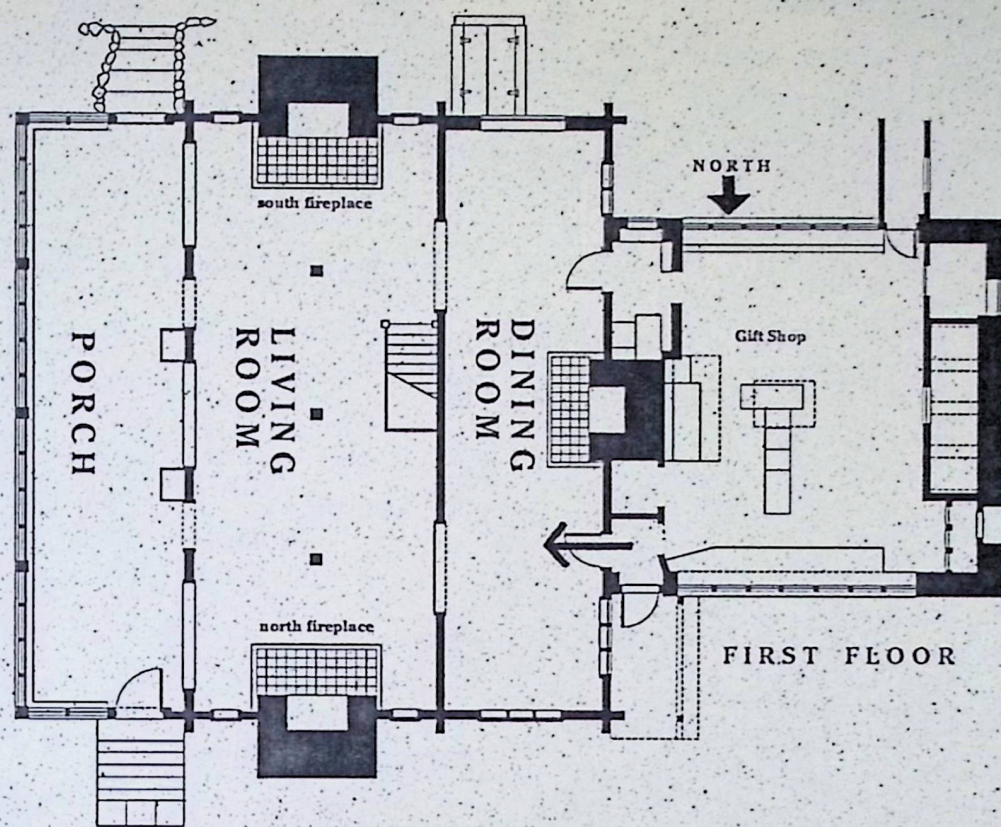
Innovation and Derivation



*The Contribution of L. & J.G. Stickley
to the American Arts and Crafts Movement*



A Guide to the Exhibition



In the Dining Room

D

53

Single Door Bookcase #327 1/2, oak

Onondaga Shops, not marked

Collection of Geoffr y & Maureen Diner

This bookcase, as with others of this style, bears an obvious resemblance to Gustav's seminal form, bookcase #544. It shares with other sizes the deep mullions and exposed tenon-and-key construction.

D

15

Tabouret #562, oak

"Handcraft Furniture" decal

Collection of Arthur Cobin & Vivien Boniuk

This derivation of Gustav's #52 clipped-corner tabouret of 1902 takes a different approach than the L. & J.G. Stickley #559 to refer to the Prairie style. Here the focus is on the external vertical planes. All structural elements are moved to the perimeter. The horizontal apron is slightly recessed below, which exaggerates the thickness of the top. A vertical slat is then centered between the apron and the arches joining the legs. The large size of the top offers versatility. There are smaller versions of this piece (#s 560 and 561) without a centered slat.

D

3

Reclining Chair #406, oak

"The Work of L. & J.G. Stickley" decal

*Collection of Debbie Goldwein Rudd
& David Dalton Rudd*

This Morris chair is a derivative design, borrowing heavily from Gustav's bow-arm Morris chair #336 of 1904. L. & J.G. Stickley's version places a vertical board under the curve of the arm, adds four slats centered in the space between that board and the seat rail and eliminates the arch of the side rail. This added vertical plane acts to accentuate the horizontal elements. Additionally, the corbels under the arms are elongated and extend to the bottom of the seat rail. The effect of these design changes shifts the focus to a balanced symmetry of space. This is combined with a horizontal emphasis and an anchored effect conveyed by the stretched corbels on the piers. The result is a powerful synthesis owing equal parts to Gustav Stickley and the Prairie school.

D

34

Tall Case Clock #86, oak
"Handcraft Furniture" decal
Collection of Jack McFarland

This clock forcefully interprets Gustav Stickley's 1902 design. The L. & J.G. Stickley example is 9 inches taller with an extended overhang that provides an emphatic cap to the vertical thrust. Structural details are generously used as decoration and add exceptional grace and symmetry to this noteworthy Arts and Crafts icon. L. & J.G. Stickley also offered two other tall case clocks of similar height.

D

77

China Closet #619, oak
"Onondaga Shops" decal
Collection of Stephen Gray

While the trapezoidal form of this case is reminiscent of Gustav's china cabinet #902, its overall appearance is more modern. The relatively narrow depth accentuates the height, which is further reinforced by the alternation of narrow and wide panes on the front face. The use of a beveled top both echoes and strengthens the geometry of the trapezoidal form. The case is then anchored to the ground by the extension of the glass to the bottom, where visual support is provided by gentle arches. Deep mullions add texture to the flat planes of the faces. When viewed together, these elements produce a piece of furniture that is elegantly simple in appearance but very complex in execution.

I

57

Mantel Clock #85, oak
The Work of L. & J.G. Stickley, not marked
Collection of Robert Kaplan

This clock is known to have been designed by Peter Hansen, shop foreman and chief designer for the L. & J.G. Stickley Co. The form demonstrates Hansen's familiarity with the work of C. F. A. Voysey and F. C. Morawe. The clock also refers to a design that appears in the home woodworking section of *The Craftsman* issue of December 1905. In contrast to Voysey's use of a polychrome finish and Morawe's reliance on decorative carving, this mantel clock exemplifies the simplicity of the Arts and Crafts ideal. The only decoration here is the tooled copper face and small squares of end-grain oak.

I

44

Spindled Prairie Settle #234, oak
"The Work of L. & J.G. Stickley" brand
Collection of Geoffrey and Maureen Diner

L. & J.G. Stickley's spindled Prairie settle first appears in their 1913 catalog supplement. It relates to their other Prairie pieces and to F. L. Wright's settle for the William B. Green house of 1912. This settle's horizontal emphasis is further reinforced by a 3 1/2-inch reduction in height and a 2-inch increase in length when compared with the paneled version. The use of spindles as an enclosing transparent screen further connects it to the Prairie school.

In the Living Room - South Fireplace

I

28

Magazine Stand #345, oak
"Onondaga Shops" decal
Collection of Stephen Gray

This innovative stand belongs to a group of modest-size pieces. The overbuilt, chamfered board back and crisply beveled heavy posts impart a solid presence. Later versions such as #45 are softened and lightened in detail.

I

2

Reclining Chair #412, oak
"The Work of L. & J.G. Stickley" decal
Collection of Mark Eckhoff

This Morris chair is innovative, with a broad horizontal plane that is anchored by elongated corbels on heavy vertical piers. The eye is drawn to the front of the chair by the exaggerated forward portion of the arm. The chair is further enhanced by the addition of a V-shaped arch (borrowed from Gustav Stickley's Eastwood chair) under the arm. This adds a visual support to the sweep of the arm and frames the open space below. The flat arms on this reclining chair are wider than those on the common version.

D

46

Spindled Footstool #392, oak
"Handcraft Furniture" decal
*Collection of Donald A. Davidoff
& Susan J. Tarlow*

This footstool is loosely related to Gustav's #395. It utilizes a thin, hard leather seat visually supported by an arch. The H-stretcher and arches add stability to this light and transparent form.

D

1
Paneled Settle #775, oak
Onondaga Shops, not marked
Collection of Marla & Harvey Block

This piece is derived from Gustav Stickley's paneled settle #189 of 1902. It differs from Gustav's earlier version, being 7 inches lower in height and 2 inches less deep. The reduction in mass results in a more practical piece that relates better to the scale of American Arts and Crafts bungalows.

I

38
Round Table #508, oak
"Handcraft Furniture" decal
Collection of Bruce A. Austin

This table is of a series produced by L. & J.G. Stickley that has no precedent in Gustav's line. This innovative form displays a medial shelf more as part of the design than for its obvious function. Mortising the leg tenons through the top and flushing them off with the surface adds decorative interest. A variation of this piece with legs moved to the outer edge and notched into the top is not as well balanced, but this structural detail does relate to some of Gustav's round tables.

D

4
Reclining Chair #410, oak
"Handcraft Furniture" decal
Collection of Pearce R. Fox

This Morris chair represents a derivation of Gustav's bent arm chair #369 of 1909. The L. & J.G. Stickley piece differs in its definition of space. This is accomplished through the stricter enclosure of the seat by the addition of two vertical slats, the narrowing of each slat in width and the lowering of the bottom rail to the floor. The Gustav version, in contrast, relies on a sharper angle imparted to the arms for impact. The arms also taper in the L. & J.G. Stickley version, achieving further elongation. Unfortunately, the adjustable bar supporting the back of the seat breaks the clean lines. Gustav's version has concealed pegs, allowing the expansive arms to terminate naturally. Overall, the lines of the L. & J.G. Stickley piece are softer than the crisply defined lines of Gustav's chair.

I

20
Footstool #394, oak and leather
Onondaga Shops, not marked
Collection of Stephen Gray

A clever innovation in which an arch spans the posts allows all other horizontal structural elements to be eliminated and provides visual stability for the massive seat. The piece is scaled for use with the larger reclining chairs.

**D**

66

Drop Leaf Table #553, oak
"Handcraft Furniture" decal
Collection of Raymond Groll

This derivative table borrows its profile from Gustav's table #673 of 1909. L. & J.G. Stickley's use of the gate leg on this table stressed durability at the expense of pure design.

**I**

79

Four-socket Lamp,
oak and sea grass and split bamboo shade
"The Work of L. & J.G. Stickley" decal
Collection of Stephen Gray

This lamp utilizes a beveled laminated light standard to achieve an interesting structural complexity. The tightly woven sea grass shade is relieved by a medial panel of alternating split bamboo slats, which further adds to its Arts and Crafts character.

In the Living Room - Center

**D**

96

Dining Arm Chair #786, oak
Onondaga Shops, not marked
Collection of Ray Pederson

This is the arm chair version of the Onondaga Shops #788 cottage-style chair. Its raised arch crest rail is seen in a number of Onondaga Shop pieces.

**I**

86

Sideboard #711, oak
"The Work of L. & J. G. Stickley" decal
Collection of Elaine M. Scuderi

While many of the firm's sideboards clearly imitate Gustav's, this example stands out as a fresh approach. Graduated drawer sizes and an intricately paneled back splash emphasize the geometry of the piece. The decorative use of structural butterfly keys on the cabinet doors directly relates to Gustav's earliest Arts and Crafts designs.

**I**

Nut Dishes, copper
Not marked
Collection of Ted Lytwyn and Cara Corbo

These nut dishes, purchased at the Louise Stickley estate sale, are representative of the relatively rare hammered copper work of L. & J.G. Stickley. It should be noted that although these dishes are not signed, most copper from the firm bears the mark "L J G S" in a triangle. Work from the Onondaga Metal Shops marked "O M S" has no relationship to the Onondaga Shops of L. & J.G. Stickley.

D

39

Hexagonal Library Table #564,

oak

*"Handcraft Furniture" decal**Collection of Elaine & Robert Dillof*

This derivation of Gustav's hexagonal library table #410 of 1901 tempers his emphasis on expressed structure in favor of an outward focus. As with the L. & J.G. Stickley low cut-corner stand #562, this table transfers all structural elements to the external plane. The wide plank legs and deeply arched apron of Gustav's table, together with the penetrating tenon of the stretchers, draw the eye inward to the intricate geometry of the stacked stretchers and finial. The L. & J.G. Stickley approach is simpler. The straight apron, recessed slightly under the top, acts as a barrier to the interior. The arched stretcher below reinforces the surface character, binding the form together. The only visible joinery detail is the pegging of the hidden mortise and tenon on the outside. The total effect is of a more exterior focus.

D**Dining Chair #623, oak**

Onondaga Shops, unsigned

Collection of Stephen Gray

This dining chair derivative of Gustav's #1291 of 1901, * illuminates the exaggerated tenon and key supporting the broad upper back leaving a sleeker but less decorative elongated tenon. The shape of the seat and method of upholstery is leather and tacks is also borrowed. It is a successful adaptation of Gustav's original design.

* *The Early Work of Gustav Stickley*, p. 59

D

91

Hanging Lanterns, copper and glass

Not marked

*Collection of Donald A. Davidoff
& Susan J. Tarlow*

This hammered copper lantern derives from Gustav's popular #205 "heart" lantern. The decorative piercing of Gustav's lantern has been eliminated and the canopy is reduced in height and softened. The overall effect translates Gustav's cottage style through the geometry of the Vienna Secessionists.

D

93

Hanging Lanterns, copper and glass

Not marked

Collection of W. Michael & Dr. Jé McCracken

This hammered copper lantern represents a more purely geometric approach taken by L. & J.G. Stickley compared to the almost medieval appearance of Gustav's #205 "heart" lantern.

D

69

Reclining Chair #498, oak

"Handcraft Furniture" decal

Collection of Harvey & Marla Block

This rectilinear chair relates to Gustav's chair #332 of 1909. In the L. & J.G. Stickley piece the length of the arm is closer to the overall height, making it appear more like a cube. The use of a narrow, low rail to frame the slats further emphasizes this geometry.

D

6

Settle #73, chestnut

Onondaga Shops, not marked

*Collection of Donald A. Davidoff
& Susan J. Tarlow*

This piece derives from Gustav's six-legged low settle #171 of 1901. It reinterprets the original design by eliminating the center leg, front apron board and exposed joinery, thus de-emphasizing the post and beam construction. The seat rides somewhat higher on the frame, lightening the overall mass. Whereas Gustav outlined the structure and deliberately rooted it to the ground, the Onondaga Shops piece is reduced to its basic geometric form that emphasizes the span of the broad seat, relating it to the Modern movement.

I

73

Frame, oak

Handcraft Furniture, not marked

Collection of Ted Lytwyn & Cara Corbo

This piece represents a diminutive derivation of Gustav's server #970 of 1902. Its small size allows it to be used in a variety of settings beyond the traditional dining space.

D

11

Server #617, oak

Onondaga Shops, not marked

*Collection of Donald A. Davidoff
& Susan J. Tarlow*

D

49

Trestle Table #599, oak

"The Work of L. & J.G. Stickley" decal
Collection of Derek Danton

Although it is derivative of Gustav's early design of 1901, this table is formidable in both execution and workmanship. The L. & J.G. Stickley version replaces the verticality of the slab ends in favor of a gentle outward taper that culminates in a shoe-like foot. The small arch at the bottom of Gustav's table is replaced by a dramatic keyhole shape, giving definition to the feet and achieving a very different visual effect. Gustav's table has a massive solidity which stems from the shelf that covers the stretchers. In contrast, the L. & J.G. Stickley table is lightened by the elimination of that unifying shelf. The approach to this design is architectural, the stretchers having been thickened to a beam-like mass to tie the slab ends together. The factory produced this table in a variety of sizes.

D

94

Hanging Lanterns, copper and glass
Not marked

*Collection of Donald A. Davidoff
 & Susan J. Tarlow (1)
 Collection of W. Michael
 & Dr. Jé McCracken (4)*

This oversized version of the Vienna-influenced hanging lantern incorporates decorative copper balls on the ceiling cap, further underscoring the link to the Secessionists.

D

21

Dining Chair #302, oak

"Handcraft Furniture" decal
*Collection of Donald A. Davidoff
 & Susan J. Tarlow*

This dining chair, although derivative of Gustav's #380 of 1905, is modified by a Prairie-style H-stretcher arrangement. The different way in which the leather is attached to the chair back – fully side-to-side in addition to top-to-bottom – lends solidity and practical strength. The construction imparts a visual lightness to the chair that is uncharacteristic of most Arts and Crafts dining chairs.

D

22

Dining Arm Chair #318, oak

"Handcraft Furniture" decal
*Collection of Donald A. Davidoff
 & Susan J. Tarlow*

This is the arm chair version of the #302 dining chair.

I

5

China Cabinet #605, chestnut
Onondaga Shops, not marked
Collection of Jerry Cohen

This china cabinet is representative of a series of original designs that rely on the overt expression of structural elements as decoration. This is achieved by balancing a visually solid base on shoe feet with a transparent grid.

D

50

China Closet #629, oak
Onondaga Shops, not marked
Collection of Derek Danton

This china closet is a successful adaptation of an early Gustav design not produced after 1902 (*cf.*, china cabinet #964). The L. & J.G. Stickley piece achieved commercial success and was manufactured throughout the history of the firm. This Onondaga Shops example exhibits a heavy hand wrought hardware akin to Gustav's that relates well to the proportions of this large case. It also gives expression to the nature of craftsmanship within the Arts and Crafts aesthetic. The deep mullions impart a visual texture to the surface and add emphasis to its inherent balance.

In the Living Room - North Fireplace

I

42

Paneled Prairie Settle #220, oak
"The Work of L. & J.G. Stickley" decal
Collection of Anthony DeLorenzo

The design of this settle relates to similar forms that Frank Lloyd Wright designed for the 1909 Robie House and repeated in the Francis W. Little House and illustrates design principles of the Prairie school. The horizontal plane of the surrounding cantilevered shelf that serves as armrests draws the eye along that axis. The panels below provide relief to the expanse of the vertical planes. These panels are recessed under the cantilever, resulting in an enclosure defined not by vertical planes but by the dominant horizontal direction of the form. Elongated corbels give support to the cantilevered shelf and architecturally anchor it to the ground. This settle, while clearly indebted to F. L. Wright, owes little to Gustav Stickley.

D

72

Trestle Bench #65, oak*"The Work of L. & J. G. Stickley" metal tag
Collection of Robert Kaplan*

This late bench owes its form to Gustav's table #677 of 1912. The architectural approach of utilizing an A-frame support is seen only rarely in Arts and Crafts furniture. This form is an early example of the simple geometric furniture of the evolving Modern movement.

I

32

Chafing Dish Stand #52, oak*"The Work of L. & J. G. Stickley" decal
Collection of John Markus*

This innovative chafing dish stand is another small piece that was designed to satisfy popular taste. Its diminutive size – smaller even than a server – makes it ideal for the Arts and Crafts bungalow. The design appears to be influenced by English masters yet also relates to tables designed by C. R. Mackintosh for Scottish tea rooms.

I

43

Paneled Prairie Chair #416, oak*"The Work of L. & J. G. Stickley" decal
Collection of Anthony DeLorenzo*

The L. & J. G. Stickley Prairie chair complements settle #220 and also evokes the geometric simplicity of a cube. As with the settle, the visual emphasis remains horizontal, but the paneling here reinforces the basic shape.

D

37

Tall Stand #574, oak*"Handcraft Furniture" decal
Collection of Donald A. Davidoff
& Susan J. Tarlow*

Although the basic form of this stand derives from Gustav's square table #611 of 1904, it differs in two important aspects. First, the proportions are altered by moving the legs inward and making the top smaller without reducing the height. Second, instead of mirroring the geometry of the top with the shelf under it as Gustav did, L. & J. G. Stickley reduces the size of the shelf and rotates it 45° on its axis. This rotation below the overhanging top suggests a visual reference to the Prairie school.

D

26

Magazine Stand #47, oak
"The Work of L. & J.G. Stickley" decal
Collection of Karen & Robert DeFalco

This useful stand derives from Gustav's magazine cabinet #79 of 1909. The L. & J.G. Stickley piece transforms Gustav's rectilinear design through a tapered geometry borrowed from the Vienna Secessionists. Its severity is relieved by arches and the exposed tenons of the top and bottom shelves.

I

60

Drop Arm Cube Chair #428, oak
"The Work of L. & J.G. Stickley" decal
Collection of Don Treadway

This elongated cube chair does not appear in L. & J.G. Stickley's work until after 1912. Its severe rectilinearity and alternation of wide slats with narrow spaces presages the Modern movement.

I

33

Liquor Cabinet #23, oak and copper
Handcraft Furniture, not marked
Collection of Karen & Robert DeFalco

This innovative design, one of a series of intermediate-size pieces, does not exist in Gustav's line. Without the large mass of a formal sideboard, it is a form that can do service in a variety of rooms.

On the Porch - North

D

27

Magazine Stand #46, oak
"The Work of L. & J.G. Stickley" decal
Collection of Karen & Robert DeFalco

This stand is a straightforward utilitarian piece scaled for the modest home. Similar forms do appear in other makers' lines, but the solid proportions of this stand are particularly satisfying.

D

90

Reclining Chair, oak
 "The Work of L. & J.G. Stickley" decal
 Collection of Debbie Goldwein Rudd
 & David Dalton Rudd

A variety of design influences can be discerned in this reclining chair. Although its basic form relates to Gustav's early bow arm Morris chair of 1901, the overall scale is much lighter. This is accomplished through the use of flared trumpet Mackmurdo-style legs, coupled with an extended corbel, in place of the massive reversed taper of Gustav's chair. Both chairs are thus rooted to the ground with a wide footprint. The L. & J.G. Stickley chair is further lightened by broad arches which echo the flare of the legs.

I

64

Ash Tray Stand #21, oak
 "The Work of L. & J.G. Stickley," decal
 Collection of Derek Danton

This is another instance of shoe feet being used as a decorative accent on an accessory piece. They also are turned upside down to support the ashtray.

D

17

Tall Back Dining Chair (2) #812, oak
 "Handcraft Furniture" decal, one chair not marked
 Collection of Debbie Goldwein Rudd
 & David Dalton Rudd

L. & J.G. Stickley's derivation of Gustav's tall-back spindle chair #374 of 1905 adheres closely to the requirements of the Prairie dining chair. The exaggerated tall back combined with vertical slats imparts a sense of intimacy around the dining table.

D

31

Trestle Table #594, oak
 "The Work of L. & J.G. Stickley" decal
 Private collection

This piece is derived from Gustav's trestle library table #401 which first appeared in his earliest New Furniture catalog number one of 1901. Everything about the L. & J.G. Stickley table is overbuilt, including the thick top, medial shelf and, most noticeably, the broad slab ends. The base of this example has a more modern look to it. The conventional scalloped details have been smoothed out and replaced by simple curves. The result is an appearance of overall sturdiness.

D

35

Rocking Chair, oak
"Handcraft Furniture" decal
Collection of Derek Danton

This rocking chair is a tall version of L. & J. G. Stickley's #462. The back is extended by the addition of a sixth horizontal slat, giving an architectural look to an otherwise conventional mission rocker.

D

30

Triple Door Bookcase #647, oak
"The Work of L. & J.G. Stickley" decal
Collection of Karen & Robert DeFalco

All L. & J.G. Stickley bookcases with galleries derive from Gustav's basic design. Although Gustav did not catalog a three-door version, several early examples have appeared, which suggests that they were manufactured as early as 1901. The L. & J.G. Stickley version has identical dimensions but minor differences exist. Compared to the forceful Onondaga Shops piece, this standard production version appears weakened and somewhat diluted. The mullions have less depth, the keyed tenons are sometimes applied and the slab sides are thinner, leading to a lighter-looking case.

I

88

Table, oak
Handcraft Furniture, not marked
*Collection of Donald A. Davidoff
& Susan J. Tarlow*

This unique small table speaks more obviously of balance and design than utility. It came from Leopold Stickley's home and probably was used for display. It exhibits many of L. & J.G. Stickley's design details, such as trestle supports and shoe feet. Its delicate proportions are accentuated by the sweeping arch that joins the two ends.

On the Porch - Center

I

18

Encyclopedia Table #516, oak
"Handcraft Furniture" decal
Collection of Bruce A. Austin

This bold design in the form of a massive cube relates to the pure geometry of the Modern movement. A playful alternation of solids and spaces lends visual interest and utility.

I

19

Smokers' Stand #515, oak
"The Work of L. & J.G. Stickley" decal
*Collection of Debbie Goldwein Rudd
& David Dalton Rudd*

This is an innovative design reminiscent of some of Ernest Gimson's small tea tables. The table has no analog in Gustav's line and exemplifies Leopold's attempt to fill gaps such as this. It is the only piece of American Arts and Crafts furniture from a principal manufacturer with a raised rim around the edge.

I

25

Drop Leaf Tea Table #509, oak
"Handcraft Furniture" decal
Collection of Paul Fiore

The intricate details, workmanship and design of this innovative table make it a form whose sculptural aspects outweigh its utility. Simple uprights are lightened by an elongated cut-out and accentuated by the exposed tenon of the shelf. The delicate foot lends solidity to the table. Balanced proportions and an exaggerated overhang complete the form.

D

17

Tall Back Dining Chair (2) #812, oak
"Handcraft Furniture" decal, one chair not marked
*Collection of Debbie Goldwein Rudd
& David Dalton Rudd*

L. & J.G. Stickley's derivation of Gustav's tall-back spindle chair #374 of 1905 adheres closely to the requirements of the Prairie dining chair. The exaggerated tall back combined with vertical slats imparts a sense of intimacy around the dining table.

I

58

Pedestal #28, oak
"The Work of L. & J. G. Stickley" decal
*Collection of Donald A. Davidoff
& Susan J. Tarlow*

This is the mid-size 42" version of this innovative accessory piece.

I

51

Cellarette #505, oak
Onondaga Shops, not marked
Collection of Derek Danton

This piece of furniture has no American Arts and Crafts reference; it stands alone in its uniqueness. The extreme overhang of the top, combined with a gentle arch and balanced proportions hint at a Japanese influence. Hand-wrought copper hardware and simple butterfly keys, successfully contribute interesting details to the overall appearance. Consequently, it makes an appropriate accessory in almost any room in the house.

I

8

Drink Stand #647, oak and copper
"Handcraft Furniture" decal
Collection of John Markus

This innovative stand first appears in its fully realized form in the 1910 Handcraft Furniture catalog. The splayed legs create a visual tension directed both upward and outward. Simple arched stretchers, an oversized apron and extra-thick top provide resolution. Copper and leather coverings were offered as options. The scale made it a particularly versatile piece in the American bungalow.

I

74

Frame, oak
Handcraft Furniture, not marked
Collection of Robert Kaplan

L. & J.G. Stickley used architectural elements and a variety of stylistic influences in building these frames, which helped to unify the construction of the furniture with its style.

I

75

Frame, oak
Handcraft Furniture, not marked
Collection of Robert Kaplan

On the Porch - South

D

92

Hanging Lantern, copper and glass
Not marked
Collection of W. Michael & Dr. Jé McCracken

This is another example of lighting derived from Gustav's basic "heart" lanterns. Although it utilizes an alternative pierced pattern, it retains a medieval look.

D

95

Dining Table #717, oak
"Handcraft Furniture" decal
Collection of Karen & Robert DeFalco

This elegant dining table derives from Gustav's #656 of 1904. The base of Gustav's table is a conventionalized tree trunk, with gentle curves emphasizing the trunk itself and the more complex curves of the feet suggesting the roots. On the L. & J.G. Stickley version, the planes of the base are flattened and the overall mass emphasized, while the complexity of the feet is resolved into simple concave curves. The overall effect translates the naturalized look of Gustav's table into a simpler, more purely geometric form that has a clean, almost modern appearance.

D

61

Dining Arm Chair #634, oak
Onondaga Shops, not marked
Collection of Alvin Hall

This is the arm chair version of dining chair #633.

D

62

Dining Chair #633, oak
Onondaga Shops, not marked
Collection of Alvin Hall

This chair is virtually identical to Gustav's bungalow dining chair #1289 of 1901. The only difference is the addition of an extra back slat and flattening of the ogee curve on the apron and seat rails.

I

40

Pedestal #29, oak
Handcraft Furniture, not marked
Collection of Robert Kaplan

This innovative design is an elegant accessory for the display of art pottery or plants. It appeared in three sizes, making it adaptable for any Arts and Crafts interior.

D

41

Three Drawer Server #741, oak
"The Work of L. & J.G. Stickley" brand
Collection of Meg Bowles & Richard Price

This piece clearly derives from Gustav's serving table #818 of 1909. The L. & J.G. Stickley piece makes use of an asymmetrical arrangement of the drawers for more visual interest. The extension of the rear posts to frame the back splash adds another positive structural detail.

D

36

China Closet #746, oak

"Handcraft Furniture", not marked

Collection of Meg Bowles & Richard Price

This china closet was directly influenced by Gustav's bookcase #701 of 1904, designed by Harvey Ellis. This is demonstrated by the overhanging top and the use of small panes of leaded glass in the upper portions. The extra height, more common in L. & J.G. Stickley case pieces, adds presence even though the original Ellis design is diluted. Elimination of the capitals and decorative molding gives a more modern effect. There are several variations of this piece that differ in height and decorative details (such as corbels or arches below). This china closet, as illustrated in the first L. and J.G. Stickley catalog, exists in one form or another until the end of the company's production history.

Upstairs - Hall

I

9

Couch #732, oak

Onondaga Shops, not marked

Collection of Arthur Cobin & Vivien Boniuk

This innovative design exhibits a certain tension which is created by the outward cant of the inside of the massive posts above the seat. The wide side rail balanced by the narrow cross stretcher serves to pull the ends back together visually and provides a stable platform.

D

47

Tall Round Stand #573, oak

"Handcraft Furniture" decal

Collection of Peter Smorto & Robert Melita

This is a round version of the L. & J.G. Stickley #574 cut-corner stand. Although it lacks the complexity of the rotated axes of that stand, it functions well as a versatile piece.

D

55

Hanging Mirror #66, oak

"The Work of L. & J.G. Stickley," decal

Collection of Derek Danton

This version of the #66 mirror makes decorative and utilitarian use of wrought iron hooks.

Upstairs - North Bedroom

D

89

Dresser #97, oak

"Handcraft Furniture" decal

Collection of Peter Smorto and Robert Melita

This dresser derives from Gustav's #903 of 1904. As with tall dresser #94, the bowed profile is changed to a more rectilinear look.

D

12

Hanging Mirror #66, oak

"The Work of L. & J.G. Stickley" decal

*Collection of Debbie Goldwein Rudd
& David Dalton Rudd*

This mirror, which first appeared in 1904, picks up the inverted V crest rail of some Onondaga Shops furniture and combines it with the direct lines of post and beam construction. It is one example of Leopold's attempt to unify his designs in a decorative sense. It relates closely to Gustav's own mirror #608 of 1902.

D

82

Library Table #518, oak

Onondaga Shops, not marked

Collection of Steve & Mary Ann Voorhees

This table is an almost exact copy of a design illustrated in *The Craftsman* and *Craftsman Homes*, by Gustav Stickley. It represents an attempt to bring an element of the international Arts and Crafts style to the traditional trestle table.

I

68

Dining Chair #1300, oak

Onondaga Shops, not marked

Collection of Mark Eckhoff

This chair, with its five tightly grouped, narrow, horizontal slats, has no reference. Its clean lines and lightness suggest a later Modern movement form.

I

14

High Back Cube Rocker #409, oak

"The Work of L. & J.G. Stickley" decal

Collection of Karen & Robert DeFalco

The rocker version of the successful high back cube chair reflects the company's desire to provide America the furniture it wants.

D

16

Tabouret #559, oak*"The Work of L. & J.G. Stickley" decal**Collection of W. Michael & Dr. Jé McCracken*

The L. & J.G. Stickley Co. developed a series of tabourets and small stands, all loosely derived from Gustav's clipped-corner tabouret #52 of 1902. This form makes use of a regular octagon rather than the clipped-corner square. Recessed legs centered on opposing edges enhance the symmetry.

I

13

High Back Cube Chair #408, oak*"Work of L. & J.G. Stickley" decal**Collection of Karen & Robert DeFalco*

This original chair clearly reflects the influence of the Prairie school on the Arts and Crafts movement. Although exposed mortise and tenon construction remains a feature, the focus is shifted to the geometric simplicity of the cube form itself. The design is enhanced by the tight seat enclosure made up of slats alternating with narrow spaces. The result is a curtain wall that, in true Prairie tradition, allows the flow of horizontal space, which in turn helps the eye to focus on the pure geometry of the form. The lowering of the side rail beneath the front apron connects it to the ground and adds visual interest. Also, this chair is scaled for a modest American bungalow, suggesting Leopold's sensitivity to the marketplace. Alternative versions of this chair with applied molding on the legs also exist and appear to be conscious evocations of Wright's furniture designs.

I

65

Twin Beds #92, oak*"Handcraft Furniture" decal**Collection of Robert Kaplan*

This pair of beds displays heavy canted posts which provide a counterpoint to the rhythm of the numerous slats. Through-tenon construction and an arched crest rail provide structure and decoration. This bed relates to Gustav's #923 of 1909, but its alternative handling of details results in a much different appearance.

D

52

Smokers' Cabinet #26, oak*"The Work of L. & J.G. Stickley" decal**Collection of Ted Lytwyn & Cara Corbo*

This functional piece clearly derives from Gustav's smokers' cabinet #78 of 1904. Its size makes it appropriate either as a night stand or a cabinet next to a Morris chair.

I

70

Two-Socket Lamp,

oak and split bamboo shade

Conjoined logos decal

*Collection of Donald A. Davidoff
& Susan J. Tarlow*

Table lamps by L. & J.G. Stickley are rare and generally uncataloged. This example with its original Arts and Crafts shade uses a tapered "quadrilineal" post construction to support the light standard.

I

71

Daybed #922, oak

Onondaga Shops, not marked

Collection of Derek Danton

This architectural approach to the typical Arts and Crafts-style daybed de-emphasizes the horizontal in favor of the vertical, an effect achieved by alternating unusually wide spaces with broad slats around the entire perimeter.

98

Pillow cover, linen with floss thread

Not marked

*Collection of Roycroft Arts Museum/
Boice Lydell*

Although the L. & J.G. Stickley Co. advertised linens and a period article commented on them, actual examples from the company are rare. This pillow cover came from the estate of Louise Stickley. It is a typical Arts and Crafts design of conventionlized flowers and branches.

I

70

Two-Socket Lamp,

oak and split bamboo shade

Conjoined logos decal

*Collection of Donald A. Davidoff
& Susan J. Tarlow*

Table lamps by L. & J.G. Stickley are rare and generally uncataloged. This example with its original Arts and Crafts shade uses a tapered "quadrilineal" post construction to support the light standard.

Upstairs - South Bedroom

D

78

Library Table #1152, mahogany

Onondaga Shops, not marked

Collection of Robert Kaplan

This table is derivative of Gustav's #615 of 1904. It differs in the addition of decorative end corbels, keyed mortises and tenons and two hand wrought pulls on each drawer.

D

23

Settle #222, oak*"The Work of L. & J.G. Stickley" brand
Collection of Karen & Robert DeFalco*

This settle derives from an amalgamation of Gustav's "crib" settle #173 of 1902 with his later #222. The L. & J.G. Stickley version borrows the massiveness of the "crib" and combines it with the exaggerated height of the vertical "pencil posts" from Gustav's #222. L. & J.G. Stickley, however, retained some of the weightiness of the earlier piece. Furthermore, they interspersed two slats of greater width along the back and one on each end in an attempt to provide decorative relief.

D

29

Round Table #540, oak*"Handcraft Furniture" decal
Collection of Donald A. Davidoff
& Susan J. Tarlow*

This table is one of the few pieces that are virtually identical to their counterparts in Gustav's line (cf., #607). Nevertheless, it demonstrates L. & J.G. Stickley's tendency to favor a lower shelf to hide the cross stretcher.

I

81

Single Costumer #89, oak*"The Work of L. & J.G. Stickley" decal
Collection of Debbie Goldwein Rudd
& David Dalton Rudd*

This unique design features shoe feet. Extended corbels emphasize the height. The result is in keeping with the frankly architectural approach of a number of the company's pieces, such as the #21 ashtray stand and the #28 pedestal.

D

63

Dining Chair #788, oak*Onondaga Shops, not marked
Collection of Raymond Groll*

This cottage-style chair represents an Onondaga Shops attempt to add some variety to the line. Other examples of their furniture also displayed a raised arch crest rail (e.g., mirrors #65 and #66).

D

48

Double Door Bookcase #328 1/2, oak*Onondaga Shops, not marked
Collection of Derek Danton*

This bookcase has a direct connection to the seminal basic forms of Gustav's earliest production (cf., bookcase #544). Instead of mitered mullions for decoration, L. & J.G. Stickley thickened the mullions and consequently recessed the glass, thereby imparting a more three-dimensional appearance to the front plane. They embellished the slab sides with keyed tenons, in contrast to Gustav's heavy exposed tenons on his bookcases. This feature became the distinguishing characteristic of all L. & J.G. Stickley bookcases in this series.

D

80

Tall Dresser #94, oak
 "Handcraft Furniture" decal
*Collection of Donald A. Davidoff
 & Susan J. Tarlow*

This dresser clearly derives from Gustav's #902 example of 1904. The distinctively bowed profile of the shaped posts of Gustav's dresser is replaced by flat paneled sides, creating a more rectilinear appearance.

I

67

Clock, oak
 "The Work of L. & J. G. Stickley" metal tag
Collection of Ray Stubblebine & Ula Illytzky

L. & J.G. Stickley produced several variations of this dresser clock. They were made of scrap lumber and illustrate Leopold's good business sense.

I

76

Hanging Mirror #100, oak
 "Handcraft Furniture" decal
*Collection of Donald A. Davidoff
 & Susan J. Tarlow*

This large mirror demonstrates the firm's familiarity with English Arts and Crafts designers such as C. F. A. Voysey. The form picks up the architectural reversed taper and soft arches commonly seen in bungalows.

D

59

Fall Front Desk #395, oak
 Onondaga Shops, not marked
Collection of June Lease

This desk is the L. & J.G. Stickley interpretation of Gustav's chalet desk #505 of 1901. It is one of the L. & J.G. Stickley pieces that utilizes an expressed structure and shoe feet to provide an architectural appearance. The rectilinearity shown here is in sharp contrast to Gustav's cottage-style desk.

I

54

Double Bed #104, oak
 The Work of L. & J.G. Stickley, not marked
Collection of Stephen Gray

This innovative bed design did not appear in L. & J.G. Stickley's line until after 1912. It refers to the Frank Lloyd Wright bed made for the Evans House of 1908. As with the Prairie settles and chairs, it incorporates a strong horizontal element established by the shelf-like tops of the headboard and foot board. It is another example that explores an idiom not pursued by brother Gustav.

I

84

Magazine Stand #145,
rough-hewn green cedar
Onondaga Shops, not marked
Collection of Elaine & Robert Dillof

The design of this magazine stand relates to the Onondaga Shops #346. The execution in rough-hewn lumber makes it ideal for the porch of an Adirondack camp and demonstrates the company's attempt to capture a wide market.

I

85

Rocking Chair #102,
rough-hewn green cedar
Onondaga Shops, not marked
Collection of Elaine & Robert Dillof

This unusual chair is a rough-hewn version of the Onondaga Shops #702. The L. & J.G. Stickley Co. produced an entire line of these Adirondack-style pieces, which were also sold by the Tobey Furniture Co. of Chicago. This innovative attempt to produce a rustic look predated Gustav's use of willow by a few years.

I

87

Hall Seat #210, oak
"Handcraft Furniture" decal
Collection of W. Michael & Dr. Jé McCracken

This hall seat departs from the more traditional Gustav form. It is a successful petite adaptation of settle #275. Retention of most of the large settle's height gives this piece a proportionally balanced appearance.

D

97

Reclining Chair #762, oak
Onondaga Shops, not marked
Collection of Steve & Mary Ann Voorhees

This oversized reclining chair can only refer to the massiveness of Gustav's Eastwood chair. It borrows the open space and arched horizontal support beneath the arms but repeats that arch in the seat rail, thus relieving the rectilinear appearance. The adjustable back ensures comfort.

I

10

Seat #309, oak and leather
Onondaga Shops, not marked
Collection of Stephen Gray

This innovative design relies on exceptional weight and mass to balance the thin horizontal plane of the leather top. The heavy slab sides and thick canted trestles provide a counterweight to the lightness of the seat. The piece is resolved with keyed mortises and tenons and large flat-head tacks.

